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**ETA and DET**

Stage 5 English: Imagery



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| **Concept:** Imagery  **Essential Learning Goal***:* Students to appreciate why and how imagery has been crafted in writing.  **Overarching Question:** How do you enrich writing through imagery? | | |
| **Key Learning Ideas:**   * The power of language to create evocative images * How poets craft and use imagery to convey meaning and provoke feelings * How technology can be used to enhance the meaning of a text | | |
| **Text/s to be explored in unit:**   * Extracts from a range of poetry, prose texts and speeches   **Websites to be accessed:**   * Podcasts of poetry readings: <http://www.abc.net.au/rn/poetica/features/pod/> or <http://www.poetryarchive.org/poetryarchive/home.do> * Extracts from novels: <http://www.randomhouse.co.uk/vintage/offthepage/extracts.htm>   Vodcasts and podcasts of speeches such as: <http://www.americanrhetoric.com/speeches/mlkihaveadream.htm> | | |
| **Assessment Task:**   1. Composing original text featuring imagery using technology: 1, 3 & 4 2. Critical response to own text and evaluation of the medium of production: 1, 2 & 4 | **Cross curricular content:**  **ICT:**   * Original text presented using any medium of production * Podcasts/Zoomerang survey * ***OneNote/Freemind/Worldle***   **Literacy:**   * Scaffolds provided for all tasks * Metalanguage   **Language Modes:**   * Reading, Listening, Speaking, Writing and Representing | **Outcomes:**   1. Responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure. 2. A student uses and critically assesses a range of processes for responding and composing. 3. A student selects, uses, describes and explains how different technologies affect and shape meaning. 4. A student selects and uses language forms and features, and structures of texts according to different purposes, audiences and contexts, and describes and explains their effects on meaning. |
| **Rationale**  *‘The Image is more than an idea. It is a vortex or cluster of fused ideas and is endowed with energy.’ —****Ezra Pound***  This 6-week unit focuses on how and why writers create and use imagery in their texts. By focusing on imagery we are uncovering the craft and artistry of writing. You will explore a range of texts from poetry to speeches to engage with and critically consider imagery’s palette of language features and the meaning that is conveyed. You will use this knowledge to craft a text of your choosing and present this original text using technology in any medium of production. You will then critically analyse your use of imagery and evaluate the medium of production you use to present the text. | | |

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| **Syllabus content** | **Learning content and activities** |
|  | **Students learn to**: |
| 1.3 | * Analyse the effectiveness and impact of texts on responders in terms of ideas, perspective and originality |
| 1.4 | * Explain their responses to texts and their widening personal preferences within and among texts |
| 1.6 | * Respond to and compose texts that use inference and figurative language, such as symbolism and allusion, in complex and subtle ways |
| 2.4 | * Combine processes of representation to create cohesive texts |
| 2.6 | * Evaluate their own and others’ texts in terms of creativity, originality, beauty and insight |
| 2.7 | * Identify and articulate their own processes of responding and composing |
| 3.1 | * Respond to and compose increasingly compose texts in different technologies considering the effects of the technology including layout and design on meaning |
| 3.2 | * Identify and critically evaluate the ways information, ideas and issues are shaped by and presented through technology |
| 4.2 | * Describe, explain and evaluate the composer’s choices of language forms and features and structures of texts in terms of purpose, audience and context |
| 4.3 | * Use appropriate language forms and features and structures of texts in their own compositions and describe, explain and justify their choices in terms of purpose, audience and context |
|  | **Students learn about:** |
| 1.7 | * The ideas, information, perspectives and ideologies presented in increasingly demanding imaginative texts and the ways they are presented |
| 1.8 | * The features of increasingly complex imaginative texts, including the cognitive, emotion and moral dimensions of the text and its linguistic and structural features |
| 1.11 | * Their own emerging sense of style, personal preference and discernment in responding to and composing texts |
| 1.12 | * How inference and figurative language can be used in complex and subtle ways |
| 2.11 | * Ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as responders and composers of texts |
| 2.13 | * Their own processes of composition and how these processes influence the quality of their texts |
| 3.5 | * Different techniques used to compose multimedia texts |
| 3.6 | * The ways different modes work together to shape meaning in multimedia texts |
| 4.10 | * The metalanguage for describing, explaining and justifying the composer’s choices of language forms and features and structures of texts in terms of purpose, audience and context |

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| **Syllabus**  **Content** | **Week 1: Teaching and Learning Strategies and Activities** | **Quality teaching/ Evidence of Learning** |
| Learn to:  3.2  Learn about:  3.5 | **Lessons 1 - 2: Introduction to imagery**  Writers appeal to our sensory perceptions – sight, feelings, hearing and touch - through a range of language features. These features create mental pictures –imagery – so that you can imagine what is being described and appreciate the layers of meaning.  You will be examining and employing the tools of imagery during this week’s lessons so that you can compose an original and creative text of your own choosing for your assessment task.  **Activities**   * To appreciate the language tools of imagery create a concept map using ***Freemind*** or a word cloud using ***Wordle -*** [*http://www.wordle.net/*](http://www.wordle.net/)***.*** Before you begin we will brainstorm some of those features.   [http://www.wordle.net/thumb/wrdl/1379688/Imagery](http://www.wordle.net/show/wrdl/1379688/Imagery) | Background knowledge: revisit language tools of imagery |
| Learn to:  1.3  1.4  1.6  Learn about:  1.7  1.12  4.10 | **Lesson 3: Imagery through visual pictures**  When a writer wants to create imagery in writing that appeals to your sense of sight there are a plethora of language and poetic features to draw upon.  **Activities**   * Complete **activity sheet 1** on the language and poetic features that appeal to our sense of sight. * In a few lines recorded in ***OneNote*** craft visual pictures for the following using some of the features we have visited:  1. Sitting in a classroom in the afternoon on a still, sultry summer’s day and wishing you were somewhere else 2. Embarking from a train at a crowded station 3. An escaped balloon and a distraught child 4. The street where you live in the early morning light.  * Use Visuword - <http://www.visuwords.com/> - to find more effective words. * Share the responses and select one that you really appreciate. Explain why it appealed to you. | Deep knowledge: Focus on crafting of imagery to paint pictures  Students compose descriptive paragraphs that evoke imagery through effective use of language and poetic devices  Substantive communication: Students to share observations regarding imagery  Evidence of an appreciation of how to create imagery in short responses |
| Learn to:  1.4  2.6  Learn about: 1.11  4.10 | **Lesson 4: Imagery through Sound**  When you read prose or poetry that employs sound devices and plays with the sounds of words, you can hear and visualise what is being described.  **Activities**   * Complete **activity sheet 2** on the language and poetic features that appeal to our sense of hearing. * Experiment with a range of sound devices and syllables to describe in a paragraph each the following:  1. Heavy rain pounding into puddles at night under a street light 2. A night sky razor cut by lightening that is accompanied by deafening thunder 3. Eating a mango 4. The last few minutes of a major examination that you sat for without studying 5. A traffic jam  * Select one of your descriptions and create a 50-word flash fiction text featuring imagery that appeals to the sense of sight and hearing. Record a reading of your text in One Note using the record button. | Deep knowledge: Focus on crafting of imagery to evoke sound  Evidence of an appreciation of how to create imagery in short responses |

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| **Activity Sheet 1: Imagery through Pictures** | | |
| **Language Feature** | **Example** | **Your Example** |
| **Metaphor:** an analogy that compares two unlike things to add a further layer of meaning. | *Life is a patchwork quilt of mismatched squares made with blood, sweat, tears and laughter.* |  |
| **Simile:** an analogy comparing two things using ‘like’ or ‘as’. |  |  |
| **Personification:** giving human qualities to a non-human object. | *The river was choking on the rubbish.* |  |
| **Apostrophe:** addressing an inanimate object or a dead person as if they were alive. | *Death be not proud though some have called thee mighty…* |  |
| **Symbolism:** An object that represents something else. | *The* |  |
| **Zeugma:** A word that is used twice in a line but has two different meanings or a single word in a sentence that is used | *Whilst surfing on a cold winter’s day he* ***caught*** *a perfect wave and a dreadful cold.* |  |
| **Oxymoron:** two contradictory words placed together to make a dramatic point. | *Sweet sorrow* and *cruel tears* |  |
| **Pathetic Fallacy:** Using nature to reflect human feelings. | *The bruised and angry storm clouds building in the East were blocked by the bully’s large frame.* |  |
| **Verbs:** Action words that are the powerhouse of your writing. Aim to replace "am," "are," "is," "was," "were," "be," and "been" with more active verbs. | *Run: scamper, dash, sprint, dash, streak, race...* |  |
| **Adjectives:** Describing words that add colour to nouns and pronouns. Don’t overuse them! | *Large: rotund, enormous, prominent, capacious, astronomical, colossal...* |  |
| **Adverbs:** Words that normally end in ‘ly’ and describe verbs. | *Loudly: obstreperously, stridently...* |  |

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| **Activity Sheet 2: Imagery through Sound** | | |
| **Language Feature** | **Example** | **Your Example** |
| **Alliteration:** Repeating the first letter (consonant) at the beginning of a number of words. | *The rifles rapidly fired and reloaded.* |  |
| **Consonance:** Repeating the consonant anywhere in a number of words. | *Deadly destruction of the world* |  |
| **Assonance:** Repeating the vowel sound in a number of words. |  |  |
| **Onomatopoeia:** A word that echoes the sound it represents. | *The bullets whistled past his head.* |  |
| **Sibilants:** Repetition of the‘s’ sound in a number of words. | *Silent gas suffocated the sleeping soldiers.* |  |
| **Rhyme:** When words have the same sound in a line - full (at the end of a line) or para-rhyme (half rhyme). | *The kite’s colours swirled in the blue sky as it was twirled by soft puffs of wind.* |  |
| **Disjunction:** When word with a plosive or harsh consonant suddenly disrupts the flow of a sentence. | *The music from the iPod flowed harmoniously through his head phones but the feelings of failure silenced any sound.* |  |
| **Plosive or Soft Consonants:** Loud consonants that can be jarring or discordant and soft consonants are euphonic. | *He punched and pounded the brick wall in anger.*  *The lace curtains* s*oftly floated in the breeze.* |  |
| **Long or Short Vowel Sounds:** These vowel sounds slow or quicken the pace of a sentence. | *The moon floats languidly across the sky.*  *The bat slapped the ball.* |  |

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| **Syllabus**  **Content** | **Week 2: Teaching and Learning Strategies and Activities** | **Quality teaching/ Evidence of Learning** |
| Learn to:  1.3  1.4  1.6  4.2  4.3  Learn about:  1.11  1.12  4.10 | **Lesson 1: Crafting imagery**  **Activities**   * Individually or in pairs read the short extracts **(See handout)** provided in ***OneNote*** from <http://www.randomhouse.co.uk/vintage/offthepage/extracts.htm>, and highlight where the writer has painted a picture or description that you can see, hear or feel. Share the most effective use of imagery with the class and explain why it is effective. * **Flash Fiction:** Your task is to paint a vivid visual picture of a special place or a dramatic event. Compose a flash fiction text – 30 – 50 words - that enables a reader to visualise what you are describing. Flash fiction is a concise, economical text that encourages you to discard any extraneous descriptions and focus sharply on crafting a few powerfully evocative images. Use some of the language features you have just encountered. For your assessment task you could decide to compose a polished flash fiction text. | Deep knowledge: Focus on crafting of imagery  Substantive communication: employing imagery in flash fiction  Quality of imagery in flash fiction |
| Learn to:  1.4  1.6  4.2  4.3  Learn about:  1.8  1.11  1.12 | **Lesson 2: Listening for pleasure**   1. Go to <http://www.abc.net.au/rn/poetica/features/pod/> or <http://www.poetryarchive.org/poetryarchive/home.do> and listen to one of the poets reading his or her poem or download a song from iTunes. Focusing on the use of imagery as you listen, record your responses to the following questions in ***OneNote:*** 2. What do you see, hear and feel when you listen to the poem or song? 3. Identify two language features that convey imagery such as: similes, adjectives, metaphor or verbs, and explain how they convey an image/s. 4. What meaning is being conveyed about the subject because of the use of imagery?  * Focusing on the same subject as the poem or song, compose one or two lines that evoke a very different image and convey the opposite meaning. | Deep knowledge: Focus on crafting of imagery  Quality of responses to the questions posed about the song or poem |
| Learn to:  1.3  1.4  2.6  4.2  4.3  Learn about:  1.11  1.12 | **Lessons 3 - 4: Imagery through Haikus**   1. A haiku is an unrhymed 17 syllable poem of Japanese origin. It usually has a seasonal reference. The structure is:   line 1 - 5 syllables line 2 - 7 syllables line 3 - 5 syllables   * As it is a tightly compressed text, it is an effective way to ‘play’ with imagery. * Read the haikus provided in your ***OneNote*** focusing on the structure, syllables and simple use of imagery. Share with another student the one you believe is effective and justify your choice. * Compose at least four haikus based on a place that you closely connect or disconnect with. Type them into ***OneNote*** or record them onto ***OneNote.***   Select the one that is the most effective and find an image on ***Google*** or ***Flickr*** that reflects the imagery in your haiku. Download the image on a ***Power Point*** slide as the background; overlay the haiku and either add music from ***iTunes*** or record your voice reading the haiku. Now publish the image as a flash file in ***Adobe Presenter*** that is in ***Power Point***. You could make the words tumble in as they are said! | Deep knowledge: Focus on crafting of imagery in a haiku  Connectedness: Linking the structure and use of imagery in a haiku to students’ original composition  Original haikus clearly convey imagery. |

**Imagery in Writing**

<http://www.randomhouse.co.uk/vintage/offthepage/extracts.htm>

***Village of Stone* – Xiaolu Guo**

It all started with a parcel of dried eel. A parcel of dried, salted eel posted by some nameless sender from some unknown address in the Village of Stone.   
  
It is a large marine eel, approximately eighty-five centimetres in length, with the dorsal, rear and tail fins still attached. The tail fin is extraordinarily long. I imagine that the eel must have been prepared in the traditional manner of the Village of Stone, which means that it would have been dried in the sun after being salted with two kilograms of coarse sea salt for each five kilograms of eel. You can still see the scar where the blade of the knife sliced into the eel’s silvery-white belly, before being pulled out again to shear the eel slowly from head to tail, shaping it into a pair of long strips connected at the centre.   
  
Such an enormous eel, I decide, must have been caught during the seventh moon of the lunar calendar, when eels are said to be at their plumpest and most delicious. The eel would first have had its entrails pulled out and then been hung from a north-facing window to dry for the duration of the winter fishing season. When it had hardened to the consistency of a knife blade, some hand – whose hand I know not – must have taken it down from the rafters, parcelled it up and mailed it to a city one thousand eight hundred kilometres away, this city Red and I call home.   
  
As I lay the fishy-smelling package on the kitchen table, Red is standing at my side, watching. Red, my best friend in this city and the one and only man in my life, asks me suspiciously where the parcel is from.   
  
‘The Village of Stone,’ I answer absently.   
  
‘The Village of Stone?’The words seem to perplex Red, as if he were hearing the abstruse syllables of some remote antiquity.   
  
The package is heavy. When I draw the enormous eel from its wrappings and set it on the table, Red freezes in shock. The eel is eerily lifelike. With its monstrous tail protruding upwards, it looks poised to swim away from us at any moment.   
  
And in an instant, the salt scent of the East China Sea and the smell of a Village of Stone typhoon come rushing back to me, as if from the body of the eel. Synapses connect, the floodgates are thrown open, the torrents of memory unleashed. They rush through the tunnels of the past, threatening to flood the earth and blot out the sky.   
  
I spent the first fifteen years of my life in the Village of Stone, but I have left it far behind me. I now live one thousand eight hundred kilometres away, with a man who knows nothing about my past, in a city as diametrically opposed to the Village of Stone as any place could possibly be. It has been years since I corresponded with anyone in the village, and yet now I find myself thinking about it, about the things that happened there and the people who lived there – those whose lives I passed through and whose lives passed through me.   
  
Had it not been for that parcel of dried, salted eel sent from a faraway place, I would never have started to remember those events, all the things that happened in the Village of Stone.   
  
That was how the memories began.

***The Little Black Book of Stories* – A.S.Byatt**

The train crawled sluggishly further and further away from the city and their homes. It was not a clean train - the upholstery of their carriage had the dank smell of unwashed trousers, and the gusts of hot steam rolling backwards past their windows were full of specks of flimsy ash, and sharp grit, and occasional fiery sparks that pricked face and fingers like hot needles if you opened the window. It was very noisy too, whenever it picked up a little speed. The engine gave great bellowing sighs, and the invisible wheels underneath clicked rhythmically and monotonously, tap-tap-tap-CRASH, tap-tap-tap-CRASH. The window-panes were both grimy and misted up. The train stopped frequently, and when it stopped, they used their gloves to wipe rounds, through which they peered out at flooded fields, furrowed hillsides and tiny stations whose names were carefully blacked out, whose platforms were empty of life.

***The Tale of Murasaki* – Liza Dalby**

The faint scent of cherry blossoms will always remind me of my mother's departing this world. As we left the sand-strewn funerary plain at dawn, we passed stands of blooming cherries in the morning fog. Then, as the sun warmed the earth and the fog melted away, a soft smell filled the air. No one thinks of sakura for its scent - it hasn't the strong honey odour of plum - but out in the countryside, in such masses, sakura seemed to have a subtle fragrance.  
  
I was carrying the urn with Murasaki's ashes to take back to our family temple. My grandfather Tametoki should have been in charge, but, mortified at seventy-four to have outlived his children, he shrank from taking an official part in the ceremony. Shaking his gray head like one of the querulous macaque monkeys we saw on the mountain roads, my grandfather lamented the fortune of his continued good health as much as his daughter's death.

***The Time Traveler’s Wife* – Audrey Niffenegger**

CLARE: The library is cool and smells like carpet cleaner, although all I can see is marble. I sign the Visitors' Log: *Clare Abshire, 11:15 10-26-91 Special Collections*. I have never been in the Newberry Library before, and now that I've gotten past the dark, foreboding entrance I am excited. I have a sort of Christmas-morning sense of the library as a big box full of beautiful books. The elevator is dimly lit, almost silent. I stop on the third floor and fill out an application for a Reader's Card, then I go upstairs to Special Collections. My boot heels rap the wooden floor. The room is quiet and crowded, full of solid, heavy tables piled with books and surrounded by readers. Chicago autumn morning light shines through the tall windows. I approach the desk and collect a stack of call slips. I'm writing a paper for an art history class. My research topic is the Kelmscott Press *Chaucer*. I look up the book itself and fill out a call slip for it. But I also want to read about papermaking at Kelmscott. The catalog is confusing. I go back to the desk to ask for help. As I explain to the woman what I am trying to find, she glances over my shoulder at someone passing behind me.

**Haikus**

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| **http://fs.blackplanet.com/44bc6fcc775896c87e292fa63ef2f6a5663f7144/maxAwakening**  Silver dawn awakes the new day is born again innocent and fresh |  |
| **http://farm2.static.flickr.com/1189/1121876064_cf0a5fb947_m.jpgStartled**  Blinding confusion uncharacteristic light a startled owl blinks | **Buson, Yosa** (1716-84)  A whale! Down it goes, and more and more up goes its tail!  http://www.drvino.com/wp-content/uploads/2009/06/2792754683_624a54e21a_m.jpg |
| **Seagulls**  Catching the sea breeze white wings glide above the waves. Seagulls soar... Freedom!  http://rlv.zcache.com/helaines_soaring_seagull_sticker-p217520637758762735qjcl_400.jpg | **Paul Mena:**  Through the fingerprints on my window- cloudless blue sky  http://www.apartmenttherapy.com/uimages/ny/12-26-pariswindow.jpg |
| **Your turn…** |  |
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| **Syllabus**  **Content** | **Week 3: Teaching and Learning Strategies and Activities** | **Quality teaching/ Evidence of Learning** |
| Learn to:  1.3  1.4  1.6  4.2  4.3  Learn about:  1.11  1.12 | **Lessons 1-2: Imagery in Poetry**  Imagery is an integral feature of most poetry. The intensity and conciseness of its form facilitates creativity. For your assessment task you could elect to compose a poem in any form.  **Activities**   * Read the poems – **activity sheet 3** - that strongly employ imagery to convey meaning and then complete the exercises and place your responses in ***OneNote.*** You can also view the poems in the ***Power Point*** saved as a Flash movie that has been provided. * Domestic objects such as a toaster or a vacuum cleaner can be transformed into fascinating things. Using the haiku form craft a suite of poems that transform one or more everyday objects into something very different. The suite should be connected by a common theme or motif such as how household electric goods are always breaking down, and employ clever imagery. | Deep knowledge: Focus on the language features that create imagery  Background knowledge: Revisiting poetic devices  Higher-order thinking: Students required to craft a suite of haikus  Clarity and accuracy of the responses to the poems and the quality of the suite of haikus |
| Learn to:  1.3  1.4  4.2  4.3  Learn about:  1.11  1.12 | **Lessons 3-4: Imagery in Poetry**  *“My poems are about visual experience becoming language.” Robert Gray*  The Australian poet Robert Gray is a painterly poet who powerfully employs imagery to appeal to your senses. In his poem ‘Flames and Dangling Wire’ that describes a rubbish tip on the edge of a city, the images of hell are disturbingly confronting and convey layers of meaning about our way of living.  **Activity**  Your task in two lessons is to compose a draft critical response to the poem focusing on Gray’s use of imagery and the meaning that is conveyed by the imagery. This task is to prepare you for your critical evaluation of your original text. A suggested response is provided. Before you begin we will discuss the poem in pairs and then as a class. You might like to visit: <http://www.duffyandsnellgrove.com.au/TeachersNotes/notes/Graytn.html> - for interviews with Gray and commentary about his other poems. | Deep understanding: Demonstration of the ability to recognise the language features that create imagery  Substantive communication: An extended response to a poem focusing on imagery  Higher-order thinking: Students required to demonstrate appreciation of imagery and how it is used to convey  Ability to focus strategically on imagery and the meaning conveyed in an extended response |

**Activity Sheet 3: Imagery in Poetry**

**The City**



Langston Hughes

In the morning the city

Spreads its wings

Making a song

In stone that sings.

In the evening the city

Goes to bed

Hanging lights

Above its head.



**The Toaster**

William Jay Smith

A silver-scaled dragon with jaws flaming red

Sits at my elbow and toasts my bread.

I hand him fat slices, and then, one by one,

He hands them back when he sees they are done.

**Apartment House**

[](http://images.google.com.au/imgres?imgurl=http://www.gasolinealleyantiques.com/kits/images/Miscellaneous/bigcity-apartment.JPG&imgrefurl=http://www.gasolinealleyantiques.com/kits/kitmisc.htm&h=429&w=301&sz=25&tbnid=r9tmZdsDbe8J:&tbnh=123&tbnw=86&hl=en&start=12&prev=/images?q=apartment+house&svnum=10&hl=en&lr=&sa=G)

Gerald Raftery

A filing cabinet of human lives

Where people swarm like bees in tunneled hives,

Each to his own cell in the covered comb,

Identical and cramped -- we call it home.

**A Dream Deferred**

Langston Hughes (1902-1967)

What happens to a dream deferred?



Does it dry up

like a raisin in the sun?

Or fester like a sore--

And then run?

Does it stink like rotten meat?

Or crust and sugar over--

like a syrupy sweet?

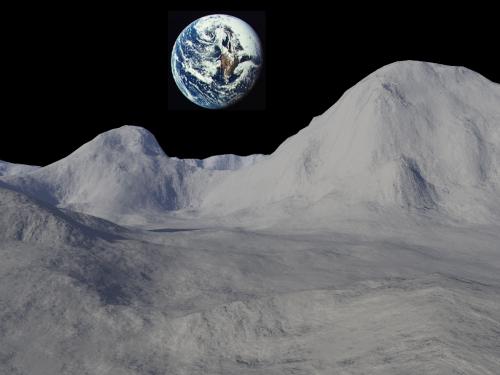
Maybe it just sags

like a heavy load.

Or does it explode?

**Domestic Quarrel**

S McInerney



The walls of the house are paper thin.  
Lying awake in the pit of the night  
He hears his parents arguing,  
And lights a candle stealthily.  
The world's two halves are closing in  
A sounding shell; the voices flicker,  
Knives that violate the night.  
He lies imprisoned inside a whale,  
His blind eyes trace its arching ribs.  
The dark beats down.  
Somewhere, offstage, ripples of distant thunder.  
The window frames momentary bleached photographs  
Cold as a moon landscape.  
He blows the candle out and waits  
For sleep or the consummation of rain  
On the tin roof, the tides of drowning sound.

**Preludes**

T.S. Eliot

The winter evening settles down   
With smell of steaks in passageways.   
Six o?clock.   
The burnt-out ends of smoky days.   
And now a gusty shower wraps   
The grimy scraps   
Of withered leaves about your feet   
And newspapers from vacant lots;   
The showers beat   
On broken blinds and chimney-pots,   
And at the corner of the street   
A lonely cab-horse steams and stamps.   
And then the lighting of the lamps.



The morning comes to consciousness   
Of faint stale smells of beer   
From the sawdust-trampled street   
With all its muddy feet that press   
To early coffee-stands.   
With the other masquerades   
That time resumes,   
One thinks of all the hands   
That are raising dingy shades   
In a thousand furnished rooms.

**Exercises on Images in Poetry**

**1. The City**

Langston Hughes

1. Identify two poetic devices and discuss the meaning they convey.

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1. Describe you town or place using the same form and structure:

2. **The Toaster & Apartment House**

Gerald Raftery William Jay Smith

1. Use an extended metaphor to create your own brief poem about an everyday object:

3. **A Dream Deferred**

Langston Hughes

1. Describe the emotions conveyed by this poem.

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1. Identify the poetic devices that convey these emotions and explain why this meaning is conveyed.

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4. **Domestic Quarrel**

S McInerney

1. Identify the underlined poetic devices and briefly describe the meaning they convey:

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5. **Preludes**

T.S. Eliot

1. Describe what you see when you read this poem:

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1. Describe how the imagery makes you feel about the city:

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1. Elliott has used sensuous language to make us see, smell and feel his city. Compose a description that appeals to the senses, and conveys negative or positive feelings.

# ‘Flames and Dangling Wire’ – Robert Gray

On a highway over the marshland.

Off to one side, the smoke of different fires in a row,

like fingers spread and dragged to smudge.

It is the always-burning dump.



Behind us, the city

driven like stakes into the earth.

A waterbird lifts above this swamp

as a turtle moves on the Galapagos shore.

We turn off down a gravel road,

approaching the dump. All the air wobbles

in some cheap mirror.

There is a fog over the hot sun.

Now the distant buildings are stencilled in the smoke.

And we come to a landscape of tin cans,

of cars like skulls,

that is rolling in its sand dune shapes.

Amongst these vast grey plastic sheets of heat,

shadowy figures

who seem engaged in identifying the dead –

they are the attendants, in overalls and goggles,

forking over rubbish on the dampened fires.

A sour smoke

is hauled out everywhere,

thin, like rope. And there are others moving – scavengers.

As in hell the devils

might poke about through our souls, after scraps

of appetite

with which to stimulate themselves,

so these figures

seem to be wandering despondently, with an eternity

where they could find

some peculiar sensation.

We get out and move about also.

The smell is huge,

blasting the mouth dry:

the tons of rotten newspaper, and great cuds or cloth....

And standing where I see the mirage of the city

I realise I am in the future.

This is how it shall be after men have gone.

It will be made of things that worked.

A labourer hoists an unidentifiable mulch

on his fork, throws it in the flame:

something flaps

like the rag held up in ‘The Raft of the Medusa’.

We approach another, through the smoke

and for a moment he seems that demon with the long barge pole.

It is a man, wiping his eyes.

Someone who worked here would have to weep,

and so we speak. The rims beneath his eyes are wet

as an oyster, and red.

Knowing all that he does about us,

how can he avoid a hatred of men?

Going on, I notice an old radio that spills

its dangling wire –

and I realise that somewhere the voices it received

are still travelling,

skidding away, riddled, around the arc of the universe;

and with them, the horse-laughs, and the Chopin

which was the sound or the curtains lifting,

one time, to a coast of light.

**Suggested Response to Poem Scaffold**

This is a suggested scaffold that you could use to frame your response. Note that the higher-order response will integrate identify, exemplify and explain why and how language features and imagery are used by the poet. A shopping list of language features is not desirable!

**Paragraph 1:** Establish a thesis or line of argument in the opening paragraph. You could argue that Gray uses imagery powerfully to transport the reader into this hot, hellish world so that he or she can contemplate humanity’s future.

**Paragraph 2:** Explain that Robert Gray is an Australian poet who is considered painterly because of his effective use of imagery. You could include a quote by Gray from the internet site: <http://www.duffyandsnellgrove.com.au/TeachersNotes/notes/Graytn.html>. State what you believe the purpose of his poem is and how is positioning the reader to respond.

**Paragraph 3:** Describe where this poem is set and what it is about, and how this setting, subject matter and Gray’s purpose shape the choice of language features and the imagery that is created. Include a brief quote from the poem that aptly captures the setting.

**Paragraph 4**: Discuss how the negative and confronting imagery affects the senses when the persona first arrives at the rubbish tip. Refer to at least three language features – such as: the similes, metaphors and symbolism - and the ideas they convey about the rubbish tip.

**Paragraph 5:** Discuss what the persona sees, hears and feels as he walks through the tip, and analyse at least two language features that create this imagery. Discuss the meaning that is conveyed by the imagery, and how it makes you feel.

**Paragraph 6:** Discuss the final stanza of the poem and how the imagery and the language features contrast with the rest of the poem. Discuss the meaning that is conveyed by the imagery.

**Paragraph 7:** Conclude by discussing the impact of the imagery on you as the reader.

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| **Syllabus**  **Content** | **Week 4: Teaching and Learning Strategies and Activities** | **Quality teaching/ Evidence of Learning** |
| Learn to:  1.3  1.6  4.2  Learn about:  1.7  1.8  1.11  1.12  4.10 | **Lesson 1: Imagery to persuade**  **I**magery can be used in a speech to invite empathy and persuade. If we want others to establish a mental and emotional connection with what we are saying then we need to move beyond just using logic and factual information. Words that paint evocative pictures have the power to stir our emotions making us experience empathy, fear, delight and even anger. People remember what is said if it connects with their sensory memory. Famous orators such as Martin Luther King and Winston Churchill employed powerful imagery in their speeches. Barak Obama led the early poles in the presidential race because he was able to use imagery to make strong emotional connections with the American people whereas John McCain employed detached logic and reason.  Speeches often feature metaphors or an extended metaphor such as comparing a difficult political journey to riding out a storm. Martin Luther King’s famous speech ‘I have a dream’ featured over 60 metaphors. Some common metaphors are:   * A roadblock to our plans * This will not be smooth sailing * The senator is a thorn in our side   **Activity**   * You will be placed in a cafe group where your team will be allocated one of the five speech extracts to discuss and analyse in terms of the purpose and affect of the imagery in 10 minutes. One team member will remain and become the ‘expert’ on the speech. They will record all impressions in ***OneNote*** through word and/or audio recording. The remaining team members will move onto the next cafe to discuss another speech. This will happen three times. At the end of the 30 plus minutes, the cafe ‘experts’ will report some of the key points about the use of imagery. | Deep knowledge: Focus on the language features that create imagery  Substantive communication: extended discussion focused on imagery in the speech extracts  Higher-order thinking: Focus on analysis of imagery and its purpose |
| Learn to:  1.3  1.6  4.2  Learn about:  1.7  1.8  1.11  1.12  4.10 | **Lesson 2: Imagery to persuade**  As you have all shared the notes and observations about the five speeches, it should be easier for you to critically analyse the speech that you the strongest connect to and value the most.  **Activity**  Your task is to critically analyse this speech in terms of the purpose and effect of the use of imagery in approximately 250 words. Listen to the podcast or view the vodcast using the links provided or the clips downloaded into ***OneNote*** so that the use of language comes to life.  Your critical analysis can be typed or recorded in ***OneNote***. This task is to prepare you further for your analysis and evaluation of your original text. | Deep understanding: Demonstration of understanding of the language features that create imagery and the impact on the audience  Substantive communication: extended response focused on imagery in a speech  Higher-order thinking: Focus on analysis of imagery and its purpose |
| Learn to:  1.3  1.6  2.6  3.1  4.3  Learn about:  1.7  1.8  1.11  2.11  3.5  4.10 | **Lessons 3-4: Imagery to persuade**  You will have noted that the speeches we examined were delivered with passion and conviction. When we believe in what we are saying and we employ effective imagery we can connect emotionally with others.  **Activity**  Now that you have analysed how famous speakers have employed imagery, it is your turn to write and record an original speech no longer than **two minutes** that features some of the language features we have been exploring. Compose a speech about a topic that you are passionate or concerned about such as cricket, binge drinking or DET blocked internet sites.  You have two lessons to compose a speech, refine your use of language and record your speech using your laptops or a microphone connected to your laptop in ***Audacity***. This program will enable you to listen to your speech, and easily and quickly make further adjustments to improve its quality. If you are not sure how to use ***Audacity*** visit this site and go through the simple and easy to follow tutorials: <http://www.how-to-podcast-tutorial.com/17-audacity-tutorial.htm>. When your speech has been recorded upload the sound file to ***OneNote*** so that others can listen to it  At the conclusion of this unit we will be conducting a ***Zoomerang*** online survey - <http://www.zoomerang.com/> - to ascertain your depth of understanding of imagery, your evaluation of the unit of work and to vote for our class’s most famous speech! | Deep understanding: Demonstration of understanding of the language features that create imagery and the impact on the audience  Substantive communication: composing an original speech focused on using imagery effectively to connect with an audience  Connectedness: Composing an authentic speech that reflects the real world  Student direction: Choice of topic |

**Imagery in Speeches**

**Winston Churchill –** (Listen to downloaded YouTube clip of the speech - <http://www.youtube.com/watch?v=MkTw3_PmKtc&feature=related>)

*Extract from We Shall Fight on the* ***Beaches  
June 4, 1940  
House of Commons***

The enemy attacked on all sides with great strength and fierceness, and their main power, the power of their far more numerous Air Force, was thrown into the battle or else concentrated upon Dunkirk and the beaches. Pressing in upon the narrow exit, both from the east and from the west, the enemy began to fire with cannon upon the beaches by which alone the shipping could approach or depart. They sowed magnetic mines in the channels and seas; they sent repeated waves of hostile aircraft, sometimes more than a hundred strong in one formation, to cast their bombs upon the single pier that remained, and upon the sand dunes upon which the troops had their eyes for shelter. Their U-boats, one of which was sunk, and their motor launches took their toll of the vast traffic which now began. For four or five days an intense struggle reigned. All their armoured divisions-or what Was left of them-together with great masses of infantry and artillery, hurled themselves in vain upon the ever-narrowing, ever-contracting appendix within which the British and French Armies fought.

**Barak Obama –** (View entire vodcast at home at <http://www.youtube.com/watch?v=VjnygQ02aW4>)

***Extract from Inauguration as 44th president***

***20th January 2009***

Forty-four Americans have now taken the presidential oath. The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in high office, but because We the People have remained faithful to the ideals of our forbearers, and true to our founding documents.

**Michelle Obama –** (View entire speech at [http://elections.nytimes.com/2008/president/conventions/videos/20080825\_OBAMA\_SPEECH.html#](http://elections.nytimes.com/2008/president/conventions/videos/20080825_OBAMA_SPEECH.html))

***Extract from Speech at Democratic National Convention in Support of  
Presidential Candidate Barack Obama***

***Denver, Colorado: August 25, 2008***

That's what Barack Obama will do as president of the United States of America.

He'll achieve these goals the same way he always has — by bringing us together and reminding us how much we share and how alike we really are. You see, Barack doesn't care where you're from, or what your background is, or what party — if any — you belong to. That's not how he sees the world. He knows that thread that connects us — our belief in America's promise, our commitment to our children's future — is strong enough to hold us together as one nation even when we disagree.

It was strong enough to bring hope to those neighborhoods in Chicago.

It was strong enough to bring hope to the mother he met worried about her child in Iraq; hope to the man who's unemployed, but can't afford gas to find a job; hope to the student working nights to pay for her sister's health care, sleeping just a few hours a day.

And it was strong enough to bring hope to people who came out on a cold Iowa night and became the first voices in this chorus for change that's been echoed by millions of Americans from every corner of this nation.

Millions of Americans who know that Barack understands their dreams; that Barack will fight for people like them; and that Barack will finally bring the change we need.

And in the end, after all that's happened these past 19 months, the Barack Obama I know today is the same man I fell in love with 19 years ago. He's the same man who drove me and our new baby daughter home from the hospital 10 years ago this summer, inching along at a snail's pace, peering anxiously at us in the rear-view mirror, feeling the whole weight of her future in his hands, determined to give her everything he'd struggled so hard for himself, determined to give her what he never had: the affirming embrace of a father's love.

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| |  | | --- | | **Henry V speech extract:** (View YouTube clip provided - <http://www.youtube.com/watch?v=cRj01LShXN8>)  **Once more unto the breach, dear friends**  ***(Encouraging his troops to take the city of Harfleur in France) Cry 'God for Harry, England, and Saint George!'***  Once more unto the breach, dear friends, once more;  Or close the wall up with our English dead.  In peace there's nothing so becomes a man  As modest stillness and humility:  But when the blast of war blows in our ears,  Then imitate the action of the tiger;  Stiffen the sinews, summon up the blood,  Disguise fair nature with hard-favour'd rage;  Then lend the eye a terrible aspect;  Let pry through the portage of the head  Like the brass cannon; let the brow o'erwhelm it  As fearfully as doth a galled rock  O'erhang and jutty his confounded base,  Swill'd with the wild and wasteful ocean.  Now set the teeth and stretch the nostril wide,  Hold hard the breath and bend up every spirit  To his full height. On, on, you noblest English.  Whose blood is fet from fathers of war-proof! | |

**Martin Luther King – Extract from ‘I have a Dream’ (View the vodcast at:** <http://www.americanrhetoric.com/speeches/mlkihaveadream.htm>)

***Delivered 28 August 1963, at the Lincoln Memorial, Washington D.C.***

Five score years ago, a great American, in whose symbolic shadow we stand signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity. But one hundred years later, we must face the tragic fact that the Negro is still not free.

One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land.

So we have come here today to dramatize an appalling condition. In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir.

This note was a promise that all men would be guaranteed the inalienable rights of life, liberty, and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note insofar as her citizens of colour are concerned.

Instead of honoring this sacred obligation, America has given the Negro people a bad check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check - a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

**Suggested Response to Speech Scaffold**

This is a suggested scaffold that you could use to frame your response. Note that the higher-order response will integrate identify, exemplify and explain why and how language features and imagery are used by the speaker. A shopping list of language features is not desirable!

**Paragraph 1:** Establish a thesis or line of argument in the opening paragraph. You could argue that the speaker uses imagery powerfully to emotionally connect with the issues so that they are persuaded to accept the point of view presented.

**Paragraph 2:** Describe the context, purpose and intended audience of the speech and how it is positioning the listener to respond.

**Paragraph 3:** Describe what the speech is about, and how the context and purpose shape the choice of language features and the imagery that is created. Include brief quotes from the speech that exemplify the context and purpose.

**Paragraph 4**: Discuss how the use of language creates the imagery and how this emotionally connects with the listener. Refer to at least three language features – such as: the similes, metaphors and symbolism.

**Paragraph 5:** Discuss the meaning that is conveyed by the imagery, and how it makes you feel. Refer to the relevant language features.

**Paragraph 6:** Conclude by discussing how the imagery elevates the speech and enables the speaker to connect with an audience.

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| **Syllabus**  **Content** | **Weeks 5 -6: Teaching and Learning Strategies and Activities** | **Quality teaching/ Evidence of Learning** |
| Learn to:  1.3  1.6  2.4  2.6  2.7  3.1  3.2  4.3  Learn about:  1.11  2.11  2.13  3.5  3.6 | **Assessment Task:**   * Focus on your subject and setting, and how you want your audience to feel. Write about what you know! * Record words and phrases that capture your subject and what you want to say. You could plan you text using ***Freemind***. * Think about your purpose, your audience and the meaning you want to convey. * Compose a draft of your text in ***OneNote***. * Get your peers and teacher to read your draft. * Refine your text: eliminate any unnecessary words or phrases that do not contribute to the imagery and meaning. Record your text into ***OneNote*** so that you can hear any clumsy errors or sounds that do not reflect the tone and meaning. * Now for next stage of the creative act! Choose the medium of production that is best suited to your subject matter, imagery and meaning, and the software you will need to use. You could incorporate visuals, sound, a reading, animations, etc. * When it is completed upload your text to ***OneNote*** so that others can appreciate your talent! * The final part of the assessment task is to critically analyse your own text and evaluate your use of the medium of production. A suggested scaffold has been provided.   **Evaluation**  Complete the ***Zoomerang*** online survey - <http://www.zoomerang.com/> - to evaluate the unit, ascertain what you know about imagery and to vote for the class’s most famous speech! | Deep understanding: Evidence of appreciation of how to create imagery to convey meaning in an original text  Connectedness: Using technology to present an original text to an audience  Higher-order thinking: Composing a critical response to the text and evaluating the medium of production  Student direction: Choice of form and medium of production |

**Assessment Task 1: Original Text and Critical Response**

**Outcomes**

1. A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure.
2. A student uses and critically assesses a range of processes for responding and composing.
3. A student selects, uses, describes and explains how different technologies affect and shape meaning.
4. A student selects and uses language forms and features, and structures of texts according to different purposes, audiences and contexts, and describes and explains their effects on meaning.

**Language modes**: Writing and representing

K**ey Learning Ideas**

* The power of language to create evocative images
* How poets craft and use imagery to convey meaning and provoke feelings
* How technology can be used to enhance the meaning of a text

**Nature of the task**

Compose an original text in any form or genre about a subject of your choice. Then present this text using any medium of production. You will be required to submit all drafts leading up to the final composition, and compose a critical reflection of your poem analysing the following:

* Choice of subject and purpose
* Use of language features to create imagery
* How you wanted a reader to feel
* Intended meaning and the key ideas
* The choice of medium of production and the use of technology
* Strengths and weaknesses of the text and the medium of production.

**Medium of Production and Use of Technology**

You could create one of the following:

* A slide show or short film with sound using ***Premier, Power Point or Presenter***. Remember that your laptop has an inbuilt microphone if you want to record a reading of your text, but if you are concerned about the quality of the sound use a plug in microphone or an MP3.
* An animation using ***Premier*** or ***Google Sketchup***.
* A soundscape that features a reading of the text and music. The use of voice and sound must evocatively create the images in the mind of the listener! Remember that ***Audacity*** or ***Sound Booth*** enables you to mix sounds.
* A free choice negotiated with your teacher – use your imagination!

**You will be assessed on how well you:**

* Use language features and form to create imagery in your text
* Critically analyse and evaluate your use of imagery and medium of production
* Use imagery to convey meaning
* Use technology to present creatively your text

**Date due**:

**Suggested Critical Analysis and Evaluation of Your Original Text**

1. What is the purpose of your text and who is your intended audience?
2. Discuss how you wanted your readers to feel, and why you wanted them to feel this way.
3. Discuss your use of language features to create imagery.
4. Discuss the ideas and meaning conveyed by the imagery and language features.
5. Evaluate the technology that you used and how it enhances the text and maybe even adds a further layer of meaning.
6. Discuss the strengths and weaknesses of the text.

**Assessment Task 1: Marking Guidelines**

**Student’s name:** …………………………………………….

**Achievement: Please Circle: E H S WT ND**

**Feedback:** ……………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………...................................................................................................................................................................................................................

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| **Performance Descriptor** | **Marking Guidelines** |
| **Excel*l*ent**  **A** | * Skilful use of language features to create imagery * Skilful use of imagery to convey meaning * Perceptive critical analysis of the text’s use of imagery and evaluation of the medium * Skilful and creative use of technology |
| **High**  **B** | * Effective use of language features to create imagery * Effective use of imagery to convey meaning * Thoughtful critical analysis of the text’ s use of imagery and evaluation of the medium * Effective and creative use of technology |
| **Satisfactory**  **C** | * Sound use of language features to create imagery * Sound use of imagery to convey meaning * Sound analysis of the text’ s use of imagery and evaluation of the medium * Sound use of technology |
| **Working towards**  **D** | * Limited use of imagery * Limited use of imagery to convey some or no ideas * Limited description of the text and medium * Limited use of technology |
| **Not demonstrated**  **E** | * Elementary or no use of imagery * Ideas and subject matter unclear * Elementary description of the text and/or medium * Elementary use of technology |